P88

THE PRACTICAL PRINTER

VOL. 3 NOVEMBER, 1901 NO. 11

PUBLISHED BY THE
INLAND
TYPE FOUNDRY
SAINT LOUIS, MO.

A.D.W.

CHANDLER & PRICE
JOB PRESSES

Are considered by those who know to be the perfection in job press construction

These presses, which have points to recommend them over all other machines on the market, are so well known to the trade that they almost "sell themselves." There is very little argument needed to convince a prospective customer that the Chandler & Price is the press to buy.

The Chandler & Price Company
CLEVELAND, OHIO, U. S. A.

CHICAGO & ALTON
"THE ONLY WAY"

Close Connections, Quick Time and Superior Equipment

If you are contemplating a trip you should write to the Chicago & Alton for maps, pamphlets, rates, etc.

Write to D. BOWES, Assistant General Passenger Agent
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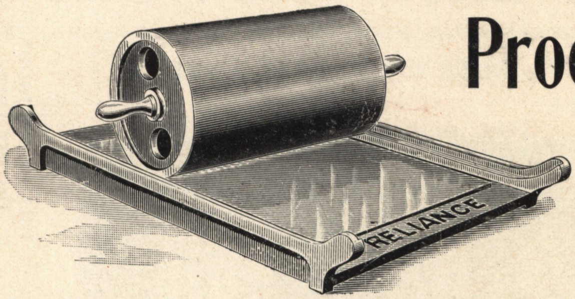
The Latest Idea—Reliance Job Galley Proof Press



A HANDY, WELL-MADE APPARATUS FOR PROVING JOB AND BOOK WORK. FIRST-CLASS PROOFS CAN BE DRAWN ON IT QUICKLY AND HANDILY.

Three sizes made:
- No. A, will take on 14x20 job galley.
- No. B, will take on 15x22 job galley or two book or double news galleys
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The bed of this press is cross-ribbed underneath and is very strong and rigid. It is made in a manner to avoid springing and to make it self-supporting. Correct principles are employed in the construction of the press, an important one of which is that the roller is not made smaller or larger on the ends, and hence travels the bearers and type with the same circumference. Also, as the circumference of the roller is greater than the tracks or printing surface, injury to the type, and defective proofs from the seam are avoided. The roller is covered with the best quality of felt blanket.

PAUL SHNIEDEWEND & CO., CHICAGO

MANUFACTURERS

For Sale by
Typefounders and Dealers

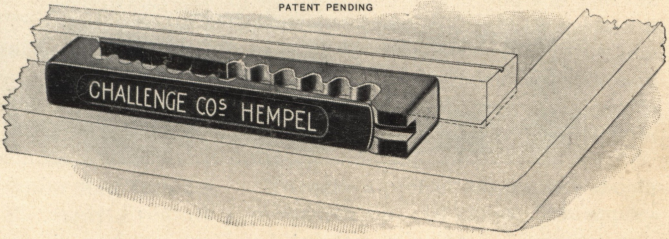
Send for
Descriptive Circular and Prices

THE LATEST AND BEST QUOINS

The Challenge Company's Hempel Quoins with rounded ends. They do not scratch or injure the imposing-stone or press-bed. No ratchet corrugations to interfere with perfect locking. Require less muscle to lock them, and no guesswork; when locked you know it, and there is no danger of pieing the form. Another new feature is the

BEVELED HEELS AND POINTS

PATENT PENDING



Which enable you to place two quoins wherever one will go. They have been adopted by the leading printers, and if given a trial you will use no others.

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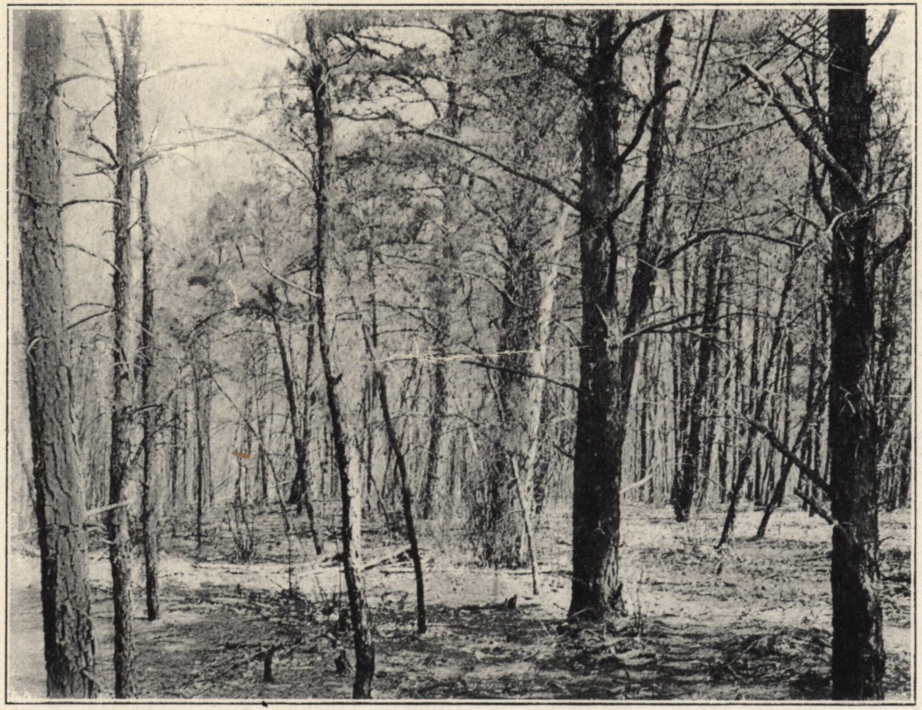
ALL DEALERS SELL THEM

THE CHALLENGE MACHINERY CO.

2536 Leo Street, CHICAGO



THRU THE PINE WOOD

Half-tone Engraving by the
WESTERN ENGRAVING COMPANY
Saint Louis, Mo.

Photo by
WILLIAM A. GORDON
Hartford, Conn.

THE PRACTICAL PRINTER

A Technical Monthly Published for the Betterment of the Printing Industries

VOL. 3 NOVEMBER, 1901 No. 11

Discussing Practical Methods of Doing Rulework

BY E. G. S.

Now that rulework is so universally employed in job-printing, a few remarks on the subject will not be amiss.

The advent of the Blanchard and kindred faces makes it practically necessary to use rule of various thicknesses, the use of a character-border being almost impossible. Of course, there are some people who would use a fancy border on a "to let" bill, but they do not count. To make the work look at all well, rule must be used.

Now, I have found that the average jobber does not know how to cut a piece of rule properly. You will say, is there a proper way? By all means, yes. I have seen many various forms of rule-cutting, and nearly every day I see some new form sprung, and by men who ought to know better, yet seem not to. In the first place, always cut all rules to go in a stick made up to the exact measure; if you only want to cut one, make up your stick. I do, and I find it pays. The man does not live who can take two pieces of rule, go to the shaver, and cut them exactly right at once; two or three trips to the shaver mean a loss of time, and loss of time means a great deal to a careful foreman. Another thing—how many men are there who know how to set a rule-shaver right? Not many, I venture to say. I have seen many, and not one has regarded one very vital point. Go into almost any office, and you will find the shaver set to cut off all the way from a 1-point to a 2-point shaving. Now, with a cut like this it is impossible to shave a rule exactly; if the rule is a trifle too long, another shaving makes it too short, and nothing spoils a piece of rulework more than open joints. I have found by practice that the thinest shaving you can get on a mitering-machine is about right, no thicker than a piece of paper at the most. To set the machine, set the knife back so that it does not cut at all; then take a wooden hammer and give it a light tap, and try it. If it does not yet cut, tap again, and so on until the knife just cuts and no more—then it is right. Cut your rule a lead long, and then you can take off three or four shavings without getting it too short. Thus you can fit a rule exactly, the thin shaving making it possible. A moment's thought will convince any man of the truth of this statement.

In some offices they have labor-saving rule, and forbid it to be cut. A good idea, in some ways, but for black-face rulework it will not do, for this reason: Take a piece of rule and work off 10,000 impressions on the hard paper that is used now-a-days, and you will find the rule to be worn lower at the ends than it was. Now, when you go to put it into another job, that rule will not join, and you can't make it, unless you happen to get the piece it was run next to before, a thing quite unlikely.

To make a perfect job the rule should be squared up. Of course, this applies to black-face rule only. Light-face rule has to be treated differently. Another thing, *never miter a black-face rule.* It is a hard job, and very seldom perfect. A square end will make a better joint with much less trouble to manipulate, and it takes less time. The man who can put up rule or any other work quickly is the man who is in demand everywhere. Of course, this is all about *straight* rule-work, for the "brute" that *twists* rule, if it is not called for by some peculiar circumstance, shows a deplorable ignorance of modern styles, and a like disregard of the boss's expense account, for he can never get the price it costs, and it looks bad anyhow.

For the lighter rules of 1-point and 1½-point face, I advocate the use of rule on 2-point body with the face on one side of the rule. This rule does not have to be mitered for plain work, and if it is desired to be run up against a character-border, it can be made to do so by mitering the face on the outside. For plain work the top and bottom pieces have the bevel on the inside, and the sides have it on the outside. Another thing, there is a right and a wrong way about this, too. Always put the top and bottom rules inside and the uprights outside, because on the lock-up there is practically no "squeeze" sideways if it is spaced properly; if there is any "give" at all, it is up and down. The end pieces will go up inside the other rules and indicate where the trouble is—whereas, if the end pieces are outside, there is often a bow that can never be gotten out of a rule, especially a thin one. Some men advocate other ways of placing rules, but I find that if done as I suggest they work better and give less trouble in locking up and less trouble all around.

Again, cut all the rules of one size at *one* time. This insures getting them all of one size and also a good joint every time. I make a note or design of every rule-job on a piece of paper before I begin, and then I know just exactly what I have to do, and I do it in the simplest way I can think of. It saves time and a great deal of labor. I know about what is required, and I pick out something that there is enough of to complete my job, not starting on it and finding out when I am half thru that I have used up all the rule of that kind in the shop and having to do it all over again. This obviates any possibility of running up against snags and having to discard the design entirely.

For the heaviest rules I prefer metal rule instead of brass, as it is easier to cut, and if a joint is open, a little rubbing with the smooth face of a hammer will close it.

Another thing that I find useful is a piece of Turkish or Scotch hone about 1½ inches long and ½-inch wide. This I carry in my apron pocket and use for rubbing down high places and batters in rule and even batters in electrotypes. A small graver and a little piece of this stone will do a wonderful lot of repairing, if done carefully and intelligently.

Carefulness in Little Things a Factor of Success

By E. F. Wilson

One great trouble with most printers—from the apprentice-boy to the foreman or superintendent—is the tendency to slight things of seemingly small importance. Take, for example, a boy when he is sweeping out of a morning; he is apt to drag his broom over the floor in a listless sort of way that stirs up the dust and, perhaps, removes the majority of trash from the floor, but *he does not sweep*. And the same principle or spirit shows itself in many compositors. Give them a catalog or booklet with instructions, "good style," and usually great care is taken in its construction. Again, give the same man a business-card, envelop-corner, or a label of some kind, and too often it is sadly slighted. Now, while I do not advocate that unnecessary time should be spent on a job, yet it doesn't take any longer to choose type that is in harmony with the subject-matter, and also the stock it is to be printed on, than it does to do the opposite; neither does it incur any greater amount of time to properly white a job than it does to be careless in this respect. It is only a matter of carefulness in little things, and oftentimes—yes, all times—this is responsible for the success of printing-offices that have succeeded. People, the majority of people anyway, are appreciative enough to notice these little things, and they are not slow to remark about it, whether it is good or bad, and in this way the reputation of a printing-office is made or lost; and the blame rests just as much on "the boy with the broom," as it does on the artistic(?) compositor. Let us not overlook these little things, for, after all, they are the things that assume great proportions in the end.

The Importance of Common Sense in Type-Display

By Chas. H. Cochrane

No fashion in types or in display will stand the test of time if it is not based on common sense. A type-face that is hard to read will never remain long in favor, and a style of display that tends to mix the sense cannot prevail for any considerable length of time.

The first object of all printing is to be read, and any fashion that hinders rather than helps this object may be regarded only as a passing fad, like the "crazy poster.'' This caught the eye of the unthinking crowd, because it was novel. It consisted, originally, in a simple misuse of natural colors. By making the grass red and the sky yellow, a strikingly bad effect was produced, that caught the eye. But it was a reversal of true art, and has run its course. Just so with the over-ornamented types of forty years or even twenty years ago. Considered singly, many of them were beautiful, but taken together, they were hard to read, and the fashion fell into decay.

To-day the standard types offered the printer are plainer and simpler in form than ever before. We are approaching nearer the common-sense ideal than at any previous time. The tendency of former years to use very light faces has disappeared, and the faint hair-lines and fragile serifs are mainly things of the past.

Having these correct ideas firmly fixed in the mind is of great advantage to the display-hand. It should be his aim and ambition to so use the types that their arrangement is in harmony with the faces employed. Plain faces should not be spoiled of their easy-reading qualities by so positioning the words that it is hard to get the sense at a glance. Ultra-extraordinary spacing between the letters, so that a word has to be spelled out because the eye cannot grasp it, is equally wrong.

No wonder that a recent writer in the *American Printer* grew so sarcastic in commenting on some of the fads in composition of the present date. He says:

> *Be original.* Discard the old-fashioned notion that the compositor's first duty is to fairly reproduce the thought or intent of the writer, whether that thought appears in a book or a job. Show yourself. Compel the reader to pay more attention to your manner than to the author's matter. You can do this readily by choosing queer types and arranging them fantastically.

Surely, these caustic remarks should have their effect on the display-hand, and cause him to think, before he decides on the display of a job, what is the object sought by the writer of the matter he is putting in type. Then let him follow out that idea as best he can. But the moment he tries to display that which affords a pretty combination of lines, without regard to the main object in view, he departs from a common-sense standpoint, and damages the job instead of aiding it with his display.

The writer remembers a job that was ordered by a practical printer, and for which the copy was laid out about as he wanted it. The proof came to the printer-customer, and he found his name set in the largest type on the page. He wanted that circular to emphasize something else, so marked down the size of the name, and marked up the main subject-matter. The compositor should have known enough to set it that way in the first place. I recollect once, when I was holding a frame as a job-compositor, that I was given, by the foreman, copy for a sixteen-page booklet, with the comment, "This customer is a confounded old crank. You won't suit him, whatever you set up." I looked over the copy, and found very minute instructions, including what seemed a senseless sinking of the head of the matter half an inch on certain pages. I followed the instructions precisely, and in the course of time the proof came back from the customer, with the comment, "This is O. K.; for once the compositor has set it just as directed." During my stay in that office I set up all that customer's work, and had no trouble. He had reasons for wanting certain peculiarities in his work, and he did not state them, tho he gave the instructions plainly enough. Previous compositors who were employed on his work had thought his directions absurd, and disregarded most of them, because they seemed senseless.

These anecdotes emphasize the point that it is not, as a rule, the duty of the job-compositor to consider only how he he can produce the most artistic piece of work, but rather how he can best interpret the matter that the author desires to present.

There are frequent occasions when the copy is produced by some one more or less ignorant of the science of writing matter for the printer, as well of the effect of headlines, display, etc. Such copy ought to be put in shape by a superintendent, or some one else in authority in the office; but frequently it comes to the compositor in all its virgin simplicity, with the confidence that he will know what to do with it. In such a case the man of types should try to grasp, first, what the customer wants to accomplish by having the matter printed, and then use his best judgment to make it presentable to the reader. At the same time he should be very careful how he changes words, in his endeavor to make smooth reading. When I was a youth in a country office, a blacksmith brought in copy for a handbill offering a horse to be raffled for. He knew he couldn't write good English, and told me to fix it up as it should be. I did so, and in one place where he had written, "The animile is warented kind and true in every spot and place," I printed it, "The horse is warranted kind and sound in every spot and place." The job had to be reprinted, because this shrewd blacksmith would not warrant the horse to be "sound," tho he would warrant him to be "true," which, in horsemen's lingo, did not mean anything in particular. This illustrates the danger of taking too many liberties with copy, for the compositor cannot always be sure that he knows what the writer wants.

The exercise of common sense in type-display will go a long way toward producing successful composition. The man who never forgets that type-matter is to be read, and that the subject-matter is the thing to be impressed on the mind of the reader, will turn out more satisfactory work in the long run than the man who tries to show his artistic ability by rule-twisting and bizarre combinations.

A Wrinkle in Adjusting Mitered Rules and Panels

By James H. Forbes

The prevailing use of mitered rules and panels on jobs and advertisements, many of which do not meet as the compositor may desire, induces me to offer to The Practical Printer a suggestion which I have found very effectual.

When I am using a panel or inclosing a form within rules for border, after carefully justifying it, I place it in a chase and lock it up carefully. When I have subjected it to the usual squeeze, I take a piece of ordinary string, and give it three [the editor would suggest five or six] secure wraps just above the furniture and make a square knot in the ends. In tying I hold my first knot with index finger against the corner of the rule, leaving thumb and first finger to manipulate the second knot, thus having opportunity to take all the slack out of the string when I adjust the last wrap. After cutting off the ends of the string close to the knot, I unlock the form, carefully adjust the rules and lock up the job again. This holds the top well together, but does not hazard the form. After a few trials rules can be made to meet in this manner so that the joint is not perceptible; I have even locked up labor-saving double-face rules, with several pieces on all sides, so that it looked like one continuous rule.

The form may be unlocked as many times as necessary, but will always lock up as before. I always leave the string on until the job is thrown in.

For ad. pages this offers many advantages. After the rule has once been properly adjusted the ad. may run for any number of times, but each time when locked up will come together without the expenditure of unnecessary time.

A Few Nic-Nacs for the Benefit of the Compositor

By M. F. M.

When a particularly good fit is desired on the corners of a mitered-rule border, the use of battered or unused corner-pieces of old metal borders, shaved down to slug-hight and put around the corners, will be found to have the desired effect. The corner-pieces mentioned are cored and L-shaped, and being usually of 6-point thickness, slugs may be used to fill out on the sides and ends, and the lock-up will be perfect.

A scale, similar to the one here shown, for use on slug-, lead- and rule-cases will be found useful to the artist and the apprentice alike. The one shown is set in 10-point Gothic No. 6, and with a 2-point face-rule between each line, comes out right without further justification. Tack this on the upright centerpiece of the case as low as it will go, and so that the proper number will show above the slug or rule placed against it.

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When small jobs are many, the use of ordinary rubber bands for a temporary tie-up while making changes prevents much pi and saves considerable time for a waiting press. The rubbers may be snapped on the quoin-key when not in use, and are thereby always within reach.

For jobs of ordinary proportions, notes, drafts, or any work where many blanks occur, I find that by setting all the type at once and afterwards spacing out at the slug- and lead-cases, one can effect a saving of considerable time and footwear. The blanks, etc., can be arranged to better advantage and with fewer changes, and a better idea of the whole job is obtained in advance.

In setting up the small type for bonds or jobs requiring an extra long measure, use two sticks, one set full-measure and the other half-measure. Set with the short stick and dump a line at a time into the long stick, spacing out as each full line is completed. It is a more speedy way and with less danger of the pile-up liable to occur in a stick set to 60 or 70 ems measure.

For typewriter letters, if your stick is let out on completion of the first full type-line, so that only typewriter spaces are required for justification, and afterwards you use only these spaces, except on long breaklines, much bother is avoided, and the composition is a continuous performance. It is point-set to perfection, and you may break the record of the office on composition.

THE man who wants a lasting, paying business must establish a reputation that shows he deserves it.—[*Perry's Push.*

IF THOU wouldst be a soldier go with the army—for the printery hath now too many soldiers.—[*The Advisor.*

Emphasizing the Value of Courtesy in Business

FROM THE AMERICAN HATTER

About the cheapest and yet most effective factor that a business man can employ to further his own popularity and thereby his business interests is courtesy, and yet how often we come across self-important individuals who act as tho they hardly knew the meaning of the word.

The old saying, "Honesty is the best policy," always seemed to the writer to indicate a very low estimate of that virtue, and yet no doubt there are people who are honest more because it is the best policy than from any other reason.

Inasmuch as this department is supposed to give business hints to business men, and not to be a forum for the discussion of ethics and etiquet, in the consideration of courtesy as a business asset—for such it really is—the writer is constrained to impress upon the reader the necessity of being courteous, no matter whether it be from innate gentility or as a matter of policy; but be courteous.

There is not enough courtesy in business life. Courtesy is a lubricant for the wheels of commerce whose value is not appreciated by as many merchants and business men as should.

Courtesy makes friends, and nine times out of ten business is done on more or less personal friendships. As between the salesman whom you know and are friendly with and the one whom you do not know or who has never shown you much courtesy the choice is easy, and who shall say that business is not influenced by courtesy?

Be courteous to customers, be courteous to your employees, be courteous to everybody as far as you can. There are, of course, some people whose own innate discourtesy leaves them out of this proposition entirely.

One never can see ahead to the benefits accruing from courtesy or the incalculable amount of trouble that may rise up as the result of discourtesy. The effects of discourtesy are cumulative and sooner or later they must be met.

A man may go on being discourteous to customers, to employees, to practically everybody, in fact, for years, but some fine day he wakes up from his egotistical dream of self-importance to find his customers buying from a more courteous man, his employees going with a more courteous employer, and friends at a premium and few and far between, because courtesy, that great characteristic that almost compels friendships with those to whom it is shown, has always been an unknown quantity to him.

Courtesy is an asset worth 100 cents on the dollar. Discourtesy has made many a man call a meeting of creditors.

WILLMAR, MINN., Oct. 6, 1901.

I cannot get along without THE PRACTICAL PRINTER, and inclose stamps for another year. I am never too busy to read every line, and all copies are kept on file, and my employees urged to study them, together with all the specimen-sheets sent out by your foundry. By the way, we consider that you are doing more than any other single agency in these United States towards instructing printers in practical, up-to-date job-work. I prize very highly the beautiful brochures and specimens.

C. F. SPENCER.

DELPHOS, OHIO, Aug. 24, 1901.

As I notice my subscription to THE PRACTICAL PRINTER has expired, I hasten to send you herewith 25 cents to renew same. I would not be without it for many times the price. It is *the* paper for the busy printer.

CARL A. JETTINGER.

STATESVILLE, N. C., Nov. 9, 1901.

Enclosed find 25 cents, for which continue THE PRACTICAL PRINTER. It is the *best* publication for its size in the country. I enjoy every word it contains.

J. A. BRADY.

TAMPA, FLA., Sep. 23, 1901.

Inclosed find 25 cents, for which send me THE PRACTICAL PRINTER for one year. I am sorry to say that this is the first copy I ever saw. As soon as I read it I became very much attached to it. I intend to take it as long as I can. I find it quite strengthening to me in my work, and only wish all my brother craftsmen could see it as I do. You have my best wishes for the largest circulation possible.

G. E. MADDOX.

BEREA, KY., Oct. 24, 1901.

I am a very careful reader of THE PRACTICAL PRINTER, and in the late October number saw a want ad. for some back numbers of the same. I have them, but would not take a dollar apiece for them, as they are worth more to me.

M. L. SPINK.

CHICAGO, ILL., Sep. 19, 1901.

THE PRACTICAL PRINTER improves with every issue, and for size I regard it superior to certain trade journals of larger pretentions. It is *practical* in the true sense of the word.

JOE N. WALLACE.

THE PRACTICAL PRINTER

PUBLISHED BY THE
INLAND TYPE FOUNDRY
SAINT LOUIS, U. S. A.

Subscription, 25 Cents per Year
Advertising rates furnished on application.
All letters relating to articles, communications, etc., should be addressed to the "EDITOR OF THE PRACTICAL PRINTER."

VOL. 3 NOVEMBER, 1901 NO. 11

WE ARE not yet able to announce a decision as to the winners in the scissors contest, and beg the indulgence of the contestants for this and further delay. We intend to arrive at the decision in a unique manner, and in a short time the contestants will hear from us on the subject.

WHAT'S IN A NAME?—When we issued the handsome face shown in the last number of THE PRACTICAL PRINTER, and called it "Copperplate Text," we were not aware that there was an old face made by another foundry bearing the same name. To avoid confusion, we have, therefore, changed the name to "Inland Copperplate," by which it will henceforth be known. We call attention to the fact that we now have two additional sizes—the 18-point and 24-point. Still larger sizes are in preparation. This face has proven an instantaneous success. Over three hundred series were sold the first week, and our only trouble has been to keep up with the demand. If you do fine work you cannot afford to be without it.

IN THIS issue we show specimen-pages of our new Extra Condensed Studley series, which now completes a quintette of highly useful faces, its companions being the Studley, Condensed Studley, Extended Studley and Matthews series—all being cast, as a matter of course, on Standard Line and Unit Set. Printers will find the Extra Condensed Studley very desirable for newspaper headlines and narrow panels where many letters are to go into one line. On the cover and in the display-pages this month we make as extensive a use as possible of the various members of the Studley family of faces. The Studley has ever been a favorite with printers, and we expect a considerable sale for the Extra Condensed on this account.

THE Inland Type Foundry is the only concern in the country which has one price and one discount to all printers. Every other typefoundry in the middle west (where the Inland Type Foundry is located) gives greater discounts than it does in the east or far west. If you are located in the middle west, ask yourself why you can buy lack-o'-system type cheaper than your eastern competitors. If you are located in the east, inquire why you should pay more for goods made in your immediate neighborhood than your western brethren pay for the same material delivered a thousand miles away.

NO LABOR-SAVING machine, no matter how skilfully constructed, can entirely take the place of human intelligence. All our equipment was built in our own shops from our own designs, and it is as perfect as money can make it. Notwithstanding this, every type before passing into our wareroom is inspected under a strong magnifying-glass, and the imperfect letters rejected. The best is barely good enough for our customers.

THE design for our front cover-page this month was drawn by Mr. J. R. Stansbury, of San Francisco, Cala., the selection of stock and inks being our own, however. Our readers will agree with us that Mr. Stansbury's design is both unique and attractive.

A SAINT LOUIS printer, among the first to put in the new Inland Copperplate series, secured eight orders for wedding invitations in one week, all to be printed in Copperplate. The public as well as the printer, knows a good thing when it sees it.

One of the many trying experiences in the life of nearly every job-printer is in the effort to please the customer who knows just what style and size of type should be used for each line in his printing, and at the same time produce a piece of work that is not liable to bring discredit upon his office. How often has it occurred that a customer has brought copy for a letterhead, business-card or statement to a printer and left it with instructions to get him up a neat job and "send proof;" how often has it occurred that the aforesaid customer has returned with the proof in person and caused dismay to the printer by imparting the information that it "isn't just what he had intended." The customer is usually armed in such cases with a specimen of work set in the style of letter that has struck his particular fancy at one time or another, and it makes no difference to him whether the specimen he exhibits is a newspaper ad. or a dodger. He likes "that style type" and wants it used in his printing. If the printer is diplomatic, he may be able to argue his customer out of his notion, but he more frequently fails to do so, and solaces his injured feelings with the reflection that the other fellow "pays the freight" and has a right to be satisfied. One method of avoiding this state of affairs, in a measure, at least, lies with the printer himself. If he understands his business and is not afraid to let people know that he does—by advertising the fact—he will find that very few of his customers will endeavor to tell him "how it ought to be done," any more than a client would assume to dictate to a lawyer how to plead his case. Still, you occasionally run across the man who knows it all, and in such cases the better way is to give him what he wants, providing always you make a profit on the job, and let it go at that.

"Artistic printing a specialty" is an adlet frequently noticed in many of our exchanges. Yet, after a thoro examination of the advertising columns we are led to believe that it is a "misprint," or else the compositor reserves his "artistic" abilities for the job-room alone. In one case particularly, we recall seeing a six-inch double column ad. which contained no less than six varietes of rule and border and nine styles of type—the whole presenting anything but an artistic appearance. Borders are a thing of beauty when used properly, but it requires excellent judgment in order to produce a truly harmonious piece of typography by their aid.—[*Newspaper Talk*.

As illustrating how impossible it is to proportion a font of type to suit all sorts of printing, the following from the *Printer's Engineer* will not fail to be interesting:

> The piece hands who have had to fill their pockets with scarce sorts, such as commas, full-points, apostrophes, etc., on leaving their frames for the day, will appreciate an anecdote told by the Hon. J. Vardon, M. L. C., during a luncheon given by the Adelaide (Australia) *Register*. The speaker referred to the time when the Victorian diggings were in full swing, and said that the letter "g" was so often in request for "gold digger," "gold digging," and "gold diggings," that every compositor had to be very careful of this sort; and to be quite sure he had a little chamois leather bag made to keep them in. Consequently, when a young man wanted to go to the diggings, the proprietary followed him up, and said he could only go if he let them have his bag of g's.

Our editor remembers the time when he had to "lick" the apprentice next in seniority, because the latter would not disgorge some lower-case k's which he kept in hiding, the supply of that sort being short in the bourgeois font of the office.

Are you treating your customers right?

In working with material which is not up to date you cannot do the work as well or as cheaply as with Standard Line Unit Set type.

Are you treating your workmen right?

You cannot expect them to turn out as much work or as good work as they can with Standard Line Unit Set type.

Are you treating yourself right?

You cannot make as much profit and you cannot turn out as high-grade work as you can with Standard Line Unit Set type.

WASHINGTON, D. C., Aug. 30, 1901.

I am in receipt of your very neat and catchy ad., "The Workman, the Foreman, the Proprietor," and wish to compliment you on your manner of calling attention to your system and make of type. While not having (much to my sorrow) a complete outfit of Inland type, that which we do possess is giving extreme satisfaction. To one who understands the system—and it is plain to all—it appears to be the most perfect and only one. I speak a good word wherever I can for Inland type. WILL B. SHAW, Foreman,
With GIBSON BROTHERS.

SAGINAW, MICH., Nov. 7, 1901.

We have just received and examined your specimen pamphlet, entitled "A Lucky Four." We desire to thank you for same, and wish to say that it is a very tasty piece of typographical work, as well as printing and binding. Whether in the use of the Blanchard series, or other clean-face type, the composition of this job is certainly of material aid to printers. But it especially shows off to good advantage the series of letters you show. We hope soon to favor you with sufficient orders to repay you for the sample sent.
SEEMANN & PETERS.

NEWPORT, KY., Oct. 16, 1901.

With its type-set cover (a most commendable feature), its artistically displayed advertisements and its pertinent and instructive reading-matter, I regard THE PRACTICAL PRINTER of much intrinsic merit, and one of the greatest aids the progressive printer has, not excepting the more pretentious kindred publications. It is virtually *multum in parvo.* WALTER BREILING.

HUNTINGDON, PA., Oct. 24, 1901.

THE PRACTICAL PRINTER has the first specimen we have noted of the Copperplate and the larger sizes of the Blair series. We very much admire these handsome faces as illustrated in THE PRACTICAL PRINTER, and take pleasure in commending you as being very progressive and having fine ideas in the line of handsome type faces. J. C. BLAIR COMPANY.

SPOKANE, WASH., Oct. 26, 1901.

Allow me to congratulate you on your latest production, the Copperplate. I was looking for it, and was not surprised to see it displayed this month. Even if it were advertised by other houses, it would look like "Inland" just the same.
EDW. W. STUTES.

BROOKLYN, N. Y., Sep. 15, 1901.

I received one of your calendars. It is all right, and a good idea—a great deal better than getting them out in a sheet all jumbled together, where you see all styles at once. I hope they will prove useful. EDWIN G. SLEE.

PEORIA, ILL., Oct. 23, 1901.

Your little paper I find of great value. One single item has been worth to me the price of several years' subscription.
R. H. VAN RENSSELAER.

ENNIS, TEX., Nov. 8, 1901.

"Lucky Four" just received, and looks very much Inland. It's good. Bye and bye I'll have an Inland shop myself, even if this shop was bought before I hardly knew of the Inland Type Foundry. All my best jobs are Standard Line already, which means that seven out of ten turned out are Inland strictly.
E. M. BIGGERS.

FARMER, N. Y., Oct. 2, 1901.

The dress of 10-point Roman No. 28, purchased of you twenty months ago, gives perfect satisfaction. Am pleased to learn you have opened a branch office in Buffalo, for my future purchases will be of Standard Line Unit Set, and Buffalo is a convenient point to order from.
T. P. HAUSE,
Publisher, *The Farmer Review.*

PORTSMOUTH, O., Sep. 18, 1901.

I have the kindliest of feelings for the Inland Type Foundry, and as long as I remain in business you are assured of my patronage. "Type that was made right in the first place" is the only kind that it is worth while to buy.
WILLIAM ESKEW.

BEAVER DAM, KY., Oct. 8, 1901.

Your system of line and set seems to me to be a decided improvement over anything yet offered the printer, and when I am in the market for more type, which I think will be soon, I shall try your system. D. G. YOUNG.

BALTIMORE, MD., Nov. 7, 1901.

We acknowledge the receipt of the "Four-Leaf Clover" book and thank you for the same. It is certainly very fine. Truly, "Standard Line is king." W. L. SMITH, Manager,
THE SUN BOOK AND JOB PRINTING OFFICE.

SAINT LOUIS, MO., Oct. 23, 1901.

Your new Copperplate is a beauty. It almost makes a man wish to get married again, so as to have it used on his cards. Am sure you will have to make some larger sizes. B.

Situations Wanted

Wanted—A position by a capable newspaper man; eight years' experience, five years as manager of small city daily and weekly; references if desired. Address at once, R-8, care of THE PRACTICAL PRINTER.

Wanted—All-around printer and advertising man controlling small mail-order business wants engagement as supervising foreman; will turn in $1,000 worth of printing. Address, R-9, care of THE PRACTICAL PRINTER.

Situation Wanted—I am a practical pressman of about twenty-five years' experience on all kinds of work, and a press machinist; strictly sober; but it must be a steady job. Address, R-3, care of THE PRACTICAL PRINTER.

Wanted—Job as foreman in a good, up-to-date shop, where brains, experience and hard work will meet with fair remuneration; am thirty-four years old, married; twenty years' experience in all branches of the printing business. Address, R-1, care of THE PRACTICAL PRINTER.

Situations Wanted

Situation Wanted—To take editorial charge of a Republican weekly or small daily in a country town; can furnish first-class references as to ability, sobriety and experience; am willing to work for reasonable salary, or take a working interest. Address, GEORGE W. DICK, 4429 Saint Louis Avenue, Saint Louis, Mo.

Wanted—Position with up-to-date news- or job-office; eleven years' experience; eight years general foreman U. B. Publishing House, Huntington, Ind.; all-around printer, economical buyer, and my testimonials will prove my success in all departments; state salary you will be willing to pay to right party. ENOS G. CONNER, Lima, Ohio.

Situation Wanted—A young man of twenty-four, perfectly sober and industrious, would like a position as an all-around man; capable of writing advertisements and setting them in an attractive manner; has a practical knowledge of the printing business; wants a position where there is a chance for advancement. Address, JUDSON N. BURTON, Madison, N. Y.

Help Wanted

Wanted—One each, first-class compositor and pressman to buy one-fourth interest in printing-office established thirty-seven years; $500 cash, balance $7.50 per week. Address, A. T. MERCER, Louisville, Ky.

Wanted—An energetic young man who understands stock, and knows how to approach a business man, to travel in Michigan and Ohio, for a first-class printing and lithographing establishment; bank work especially. Address, R-6, care of The Practical Printer.

Wanted—Man to work on stock and do half- and quarter-binding; would prefer man who has had some experience in ruling; must be of good character and habits, and capable of taking full charge of all work entrusted to him. H. M. PILCHER & CO., Memphis, Tenn.

Wanted — A first-class union compositor, for work on train registers, blankbook headings, and general machine-ruled or "striker" work; must be sober, reliable, and able to handle work rapidly accurately, and in an up-to-date manner; to the man that will suit us we have a steady position at a good salary. Address, Q-10, care of The Practical Printer.

For Sale or Exchange

For Sale—An improved Thorne type-setting machine, with type nicked for the machine; will sell cheap. Address, R-10, care of The Practical Printer.

For Sale—Eighteen volumes *Inland Printer*, neatly bound in cloth, Russia backs and corners; price, $25.00. Address, R-2, care of The Practical Printer.

For Sale—12×20 Surguy stereotyping outfit, complete, used only short while; cheap for cash. A. H. LEWIS MEDICINE COMPANY, 406 N. Third Street, Saint Louis, Mo.

For Sale or Exchange—5×8 Rochester camera, new, and a complete amateur photo outfit; would exchange for job press. Address, J. E. C., 6219 S. Seventh Street, Saint Louis, Mo.

For Sale—One 7×11 Liberty jobber, in good working order, one chase, two sets roller-stocks; $25 cash. GEORGE A. CLOBES, care of C. F. Blanke Tea & Coffee Company, Saint Louis, Mo.

For Sale or Exchange

For Sale—150 second-hand cases, all sizes, all kinds; price, 40 cents per case. Address, A. R. UNHOLZ, Monticello, Ill.

For Sale—8×12 Standard jobber in first-class condition; no steam fixtures or throw-off; will do good work, and speed is limited only by the expertness of feeder; a rare bargain at $50.00. Address, DISPATCH, Canfield, Ohio.

For Sale—Cheap, a three-revolution Hoe, bed 36×52; prints seven-column four pages; in very good condition; also attachable Dexter folder, Brown folder, two- and four-horsepower electric motors. GERMAN PRESS & PLATE COMPANY, Cleveland, Ohio.

For Sale—$3,200; weekly newspaper- and job-office, located in black land belt of Texas; town of 8,000; precinct, 14,000; county, 33,000; railroad division; paper established in 1891; earnings for 1900, $6,800; one-half cash, remainder on long time, terms to suit. Address R-5, care of The Practical Printer.

For Sale—We still have quite a number of good fonts of used type which we offer for sale at a very low price; we have refitted our composing-room entirely with Inland type, and for this reason are offering this type for sale; send for specimen sheet. MEYER-ROTIER PRINTING COMPANY, Milwaukee, Wis.

For Sale—Job-office in rapidly growing Ohio city of 50,000 population; will sell to the right party at a bargain; small payment down; can earn its way; well established; capacity of office $40,000 per year; good presses; good outfit; one-half or all for sale to good, sober printers. Address, R-4, care of The Practical Printer.

For Sale—Office at San Antonio, Texas, taken on execution; originally invoiced $2,800; half that takes it; cylinder press, two jobbers, 32-inch power cutter, five-horsepower electric motor, Donnell No. 3 wire stitcher, cabinets, stands, cases, big lot news and jobbing type; rare bargain. For particulars address, REPUBLICAN, Columbus, Ind.

For Sale — Small printing plant in Western Kentucky; only office in town of 1,000; has reputation for doing neatest and best work in its section; ships work to many towns and several cities in and out of Kentucky; not a gold mine, but good opportunity for one or two practical, hustling printers; not a sacrifice sale, either; must bring cash equal to its value and good will. Address, R-7, care of The Practical Printer.

For Sale or Exchange — One Kahr's small stereotyping outfit, everything complete, nearly new, and includes white-on-black and granotype engraving processes with materials, cost $22.00; one Columbia nickel-in-slot graphophone, cost $30.00; one Waverly bicycle, cost $50.00 when new; will sell any or all or trade as part payment on 8×12 Chandler & Price Gordon or Peerless job press or other printing machinery or material. Address, THE NEW WRINKLE PRINTERY, Beaver Dam, Ky.

Miscellaneous Wants

Wanted—Second-hand typewriter type, in exchange for other printing material; send proofs and price, and state what you need. HORACE CARR, Cleveland, Ohio.

Wanted—Copper shells; they must be clean, large, free from dirt, dross, and be tinned. The highest market price paid therefor. Untinned shells and clippings not wanted at any price. Send samples and state price and quantity to COPPER, care of The Practical Printer.

THE BLACKHALL MANUFACTURING CO.

No. 17 LOCK STREET, BUFFALO, NEW YORK

Knife Grinders

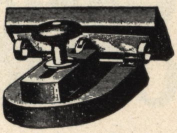
FOUR STYLES: Made in 16 sizes, from 20 to 90 inches long, warranted for wet or dry grinding. When asking for quotations, send us length of knife (not width of cutter).

COMPLETE BINDERY OUTFITS

Paper Cutter Knives can be sharpened or whetted instantly without taking them out of the machine with

HOERNER'S LITTLE WONDER SHARPENER

Tried and found a success in the largest and smallest establishments. Saves time and trouble, avoids danger, never becomes uneven like a stone, never injures the knife, always preserves a true edge, and lasts a life-time. Price, $3; discount for cash. Descriptive circular with testimonials furnished by typefounders and dealers, or by **J. S. HOERNER, Highland, Illinois**



Business Notices.

Newspaper Broker—Sellers, buyers, write A. H. SMITH, EARLVILLE, ILL. Original methods.

The Inland Justifying Lead Case—Look well into the merits of this case; it is one of the surest labor-savers you can put into your office. Made by the INLAND TYPE FOUNDRY.

Perfection Pad Case, for statements, noteheads, letterheads, billheads; no more padding necessary; write for price-list. ROSENTHAL BROTHERS, 140 Monroe Street, CHICAGO, ILL.

Up-to-Date Typography—Modern job designs and color-schemes made for progressive printers. State your wants and send for prices to J. E. C., 6219 S. Seventh Street, SAINT LOUIS, MO.

Rees' Empossing Compound—A paste-like preparation for making counterdies for embossing, which after several minutes' exposure to light and air becomes hard and stonelike, is easily applied, without heat, and greatly reduces the cost of embossing; can be used on printing presses as well as on embossing machines; put up in cans containing nearly double the usual quantity; will keep for years. Price, $1 net per can. REES & SON, manufacturers, KEOKUK, IOWA. Sold by INLAND TYPE FOUNDRY, Saint Louis and Chicago.

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We Save You Money, Time, Work, Worry
Write us to-day for valuable information—free
HARPER SYNDICATE, Columbus, Ohio

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Write for Samples and Prices

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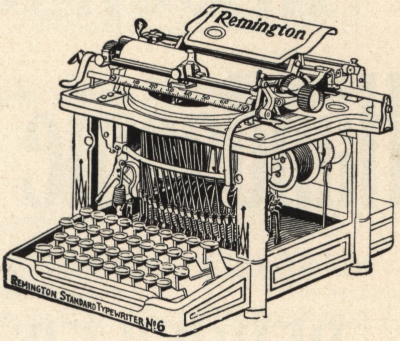


Paragon Typewriter Ribbons guaranteed satisfactory. Carbon, Fine Linen Paper, and all other supplies of the finest quality.

WYCKOFF, SEAMANS & BENEDICT

SAINT LOUIS BRANCH: 710 LOCUST STREET

ATTENTION, PRINTERS!—Type which is not Standard Line is dear at any price.

EXTRA CONDENSED STUDLEY SERIES

Original

5a 4A, $9.25 — 72-Point Extra Condensed Studley — L. C. $3.85; C. $5.40

FURNISH DEMAND

Satisfied Customer 5

7a 4A, $8.00 — 60-Point Extra Condensed Studley — L. C. $4.00; C. $4.00

RECORDS BROKEN

Handsome Dividends 6

9a 5A, $6.25 — 48-Point Extra Condensed Studley — L. C. $3.30; C. $2.95

PERCEIVED ASCENDANCY

Comments on Development 4

EXTRA CONDENSED STUDLEY SERIES

Original

10a 8A, $5.00 — 36-Point Extra Condensed Studley — L. C. $2.30; C. $2.70

SECURING DESIRABLE PATRONAGE

Chaste Productions Please Customers 2

12a 9A, $4.30 — 30-Point Extra Condensed Studley — L. C. $2.10; C. $2.20

INTRODUCE PRACTICAL IMPROVEMENT

Perfected Lining Method Delighting Printers 8

24-Point Extra Condensed Studley
16a 10A, $3.50 — L. C. $1.75; C. $1.75

MEETING COMPETITION

Done With Perfected Type 3

18-Point Extra Condensed Studley
22a 15A, $3.20 — L. C. $1.60; C. $1.60

PURCHASER SECURES PROFIT

Labor-Saving Material Responsible 9

14-Point Extra Condensed Studley
30a 20A, $3.00 — L. C. $1.50; C. $1.50

FURNISH STYLISH CONDENSED FACES

Cast on Our Standard Line and Unit Sets $10

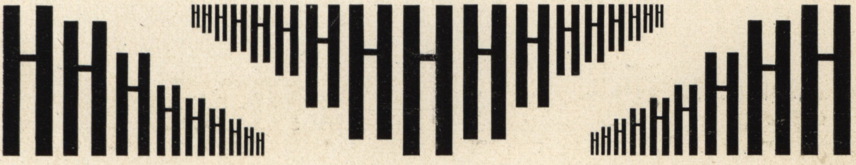
Excellent Additions to Specimens

12-Point Extra Condensed Studley
38a 25A, $2.80 — L. C. $1.40; C. $1.40

COMPOSING ROOM YIELDS GREATER RETURNS

Thru the Medium of Standard Line Unit Set System 52

Doubtful Printers Investigate Our Claims

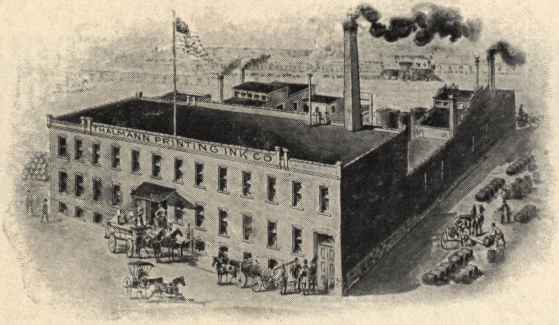


INLAND TYPE FOUNDRY — ST. LOUIS, MO., U. S. A.

WE MAKE EVERY SHADE AND GRADE OF

Red, Brown, Yellow, Green, Blue, Violet and Black

Ink


THALMANN PRINTING INK CO.

Ink

WHEN YOU ARE IN THE MARKET WRITE US FOR PRICES. WE CAN SUPPLY YOU WITH THE BEST GOODS AT THE LEAST COST

Thalmann Printing Ink Company

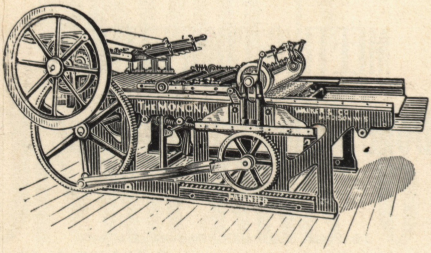
CHICAGO: 415 Dearborn Street
KANSAS CITY: 401 Wyandotte

Saint Louis

OMAHA: 113-115 S. Eleventh St.
DES MOINES, IA.: Good Block

Get Ready for $25.00
Holiday Gift
of Beautiful Job Type

WRITE FOR CIRCULARS



"It beats 'em all."

$25.00
TYPE COUPON

The Practical Printer

The first 25 country printers purchasing a
MONONA LEVERLESS PRESS
between the issue of this journal and December 15, 1901, may select any job type made in the United States, to the amount of $25.00 at the list price. This offer is good whether you purchase directly of us or from any of our established agents. We pay the bill. Send one of these coupons in with your order and sign your name. Parties may have four months in which to have press shipped by making deposit to guarantee sale.

Signed ____________________

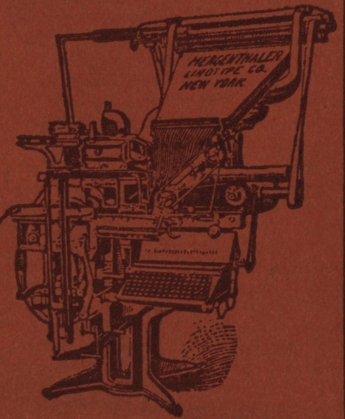
W. G. WALKER & CO., MADISON, WIS.

Orders are Increasing Monthly

THERE ARE OVER

500 Single Machine Plants in the United States

IF YOUR OFFICE REQUIRES BUT ONE MACHINE, IT CAN BE OPERATED AS PROFITABLY AS A LARGER NUMBER : : : :



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Western Engravers Supply Company

We manufacture all kinds of machinery and appliances for Electrotypers, Stereotypers and Photo-Engravers. If you are in need of anything in this line, let us know your wants, and we will try and fill them to your entire satisfaction.

SEND FOR CIRCULARS

INLAND TYPE FOUNDRY, PROPRIETORS
Saint Louis and Chicago

A. N. Kellogg
Newspaper Company

Our ready print and stereoplate have only to be tried to insure a continuance. They will save you time and money. Our plan enables each publisher to select his own make-up. Shipments are made promptly, as we appreciate the value of arrival on time.

WRITE FOR SAMPLE SHEETS

SAINT LOUIS CHICAGO KANSAS CITY HOUSTON
CLEVELAND CINCINNATI
MINNEAPOLIS LITTLE ROCK WICHITA MEMPHIS